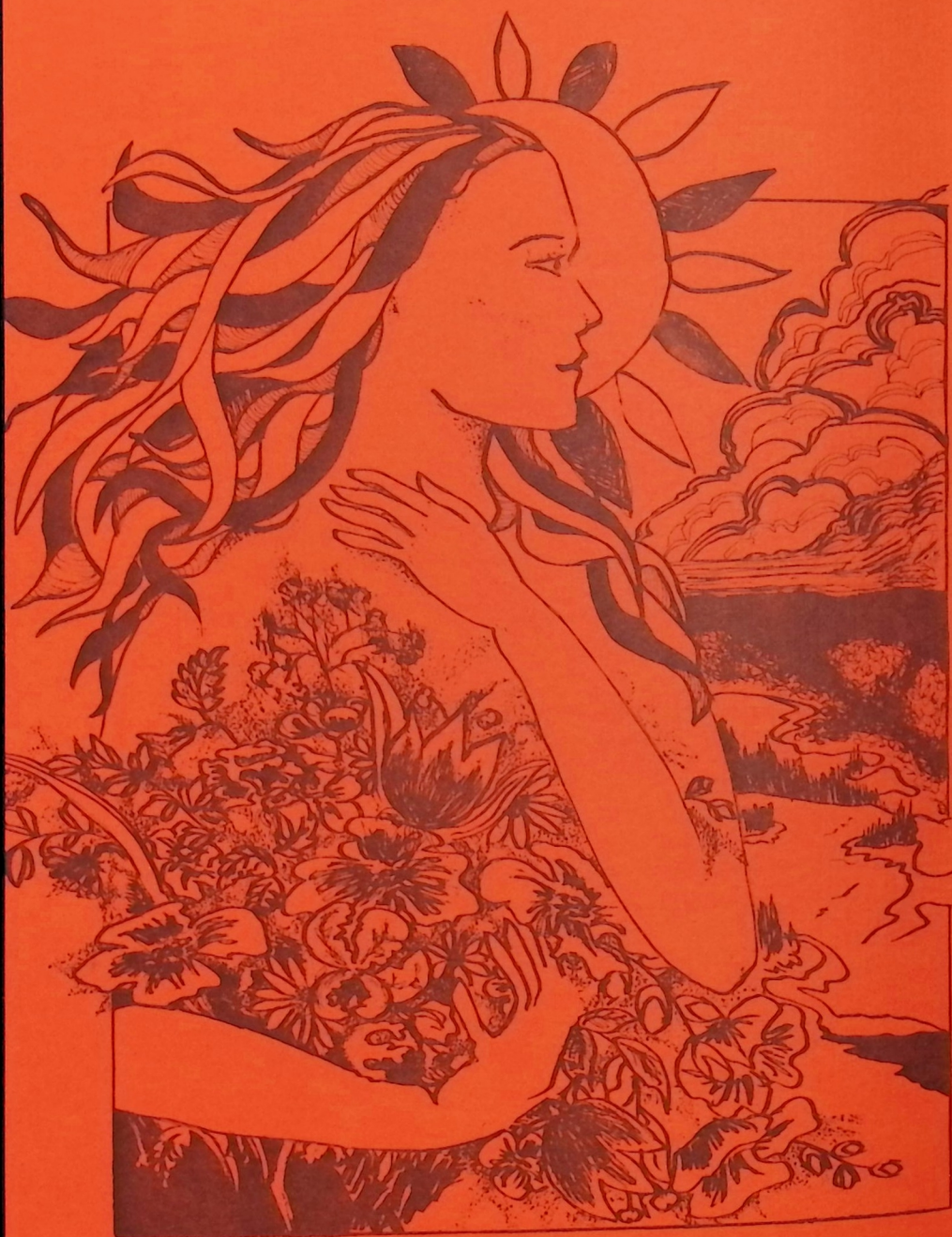




KSOR
GUIDE
to the arts

JULY 1978



KSOR

GUIDE an arts magazine

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Cover: "Salsify" by Bob Bosworth

Inside Cover by Anna Coon

The KSOR Guide is published monthly by Southern Oregon State College, 1250 Siskiyou Blvd., Ashland, Oregon 97520, with funds for subscribers and advertisers.

The Guide encourages the submission of articles, artwork and poems by readers. Submission will be considered for publication if submitted with a written authorization for publication.

KSOR operates on a frequency of 90.1 from a transmitter located on Mt. Baldy, outside of Phoenix, with a power of 1.95 KW. Our Grants Pass translator is licensed for operation on 91.3 FM.

Our telephone number is 482-6709. We welcome your comments. Call or write us.

Poetry



Fat Chance

Joe Kogel

You spoke to me
You said
Learn to be full
You said
Learn about water
and the woman in you
I leaned over
to ask you why or
how
And you met them, the words,
in that place between consciousness and language
And laid them to rest
You said
Trust nothing but the good;
Be prepared to forgive Everything
You said
I must learn to listen when I speak
listen with my third ear
And I laughed

Scratching Again

Scratching the paper with the pen
Only because the brain itches;
tickles pink with thought.
Gurgling electrochemical.
What matter grey matter
anyways?
No implement
surgical, moral, imposed
will ever catalyze
those juices
into galactic participation
Only when enzymal activity rousts
 ocular satisfaction implores
will god's own merriment insist
on scratching the literate itch.
Dharmic teletype.



What light paints these stones

Jim Madara

We sang out in the deep church
and in winter mornings
pulled the bellropes
with the best of them
and rang out glory
to the hills

surrounded by stone
in the vaults
and the heavy arch
where organ voices rang
above our heads

and those narrow windows
with dun toned light
beaming in on us
in our dun colored clothes
kneeling on stones
with drafts like rats
at our knees

I still hear beads clicking
near the low tiles
with the riveting screams
from the cross
and burning star - like
candle constellations

and hear those voices
hang from the high loft
where those other boys are singing
with their tiny latin frames
held low in an incense of awe -

Here all hills are
echoes, chords and sunsets smoke,
vision like the last rays
angling on edge -
if I told you I saw a sun that isn't,
 then what light paints these
stones?

From the Director's Desk

June 17, 1978

Last evening we suffered a great loss with the death of Tom Sheldon, KSOR's Program Director and a good friend to many on both sides of the microphone. Tom collapsed and died shortly before our broadcast of the Oregon Shakespearean Festival's Summer opening, which he was to have co-hosted.

His death was sudden and tragic and we at KSOR are still numb about his passing. There is no way to really synthesize in a few words this man or what we all felt for him. But there are a few thoughts I would like to share with you.

Tom joined KSOR nearly a year ago, but he now seems to have been here much longer than that. He was one of the gentlest souls I have ever known. He loved people and they loved him back. He was immensely pleased by a semi-humorous award conferred upon him recently at an annual KSOR staff party. Tom won the "man of many hats" award for he truly was a Renaissance man with diverse talents and boundless interests. His vocation was radio — but his work was living and loving. And he did both with grace and humility that was so reassuring and unassuming that I suppose many of us took his presence more for granted than for the gift it was.

We talked over details of the Shakespeare broadcast yesterday morning and I know that Tom was eagerly awaiting his appearance with the Kilty Band last night and his anchor assignment on our broadcast. For it was part of his love of music, culture and costume that he took enormous pleasure from participating in the Band. And he was exuberantly anticipating co-hosting our Shakespeare coverage as a new and exciting challenge. An hour before air time he collapsed and our crew never had a more difficult task than doing that program with the great void we all felt.

Tom died performing, giving of himself to others. And I know he died happy, content with a loving and fulfilling family life and a sense of the kind of happiness he exuded all yesterday, happiness in his work and avocational activities. And so our grief rests more with his family and friends over all our loss rather than for Tom and his own all-too-short life.

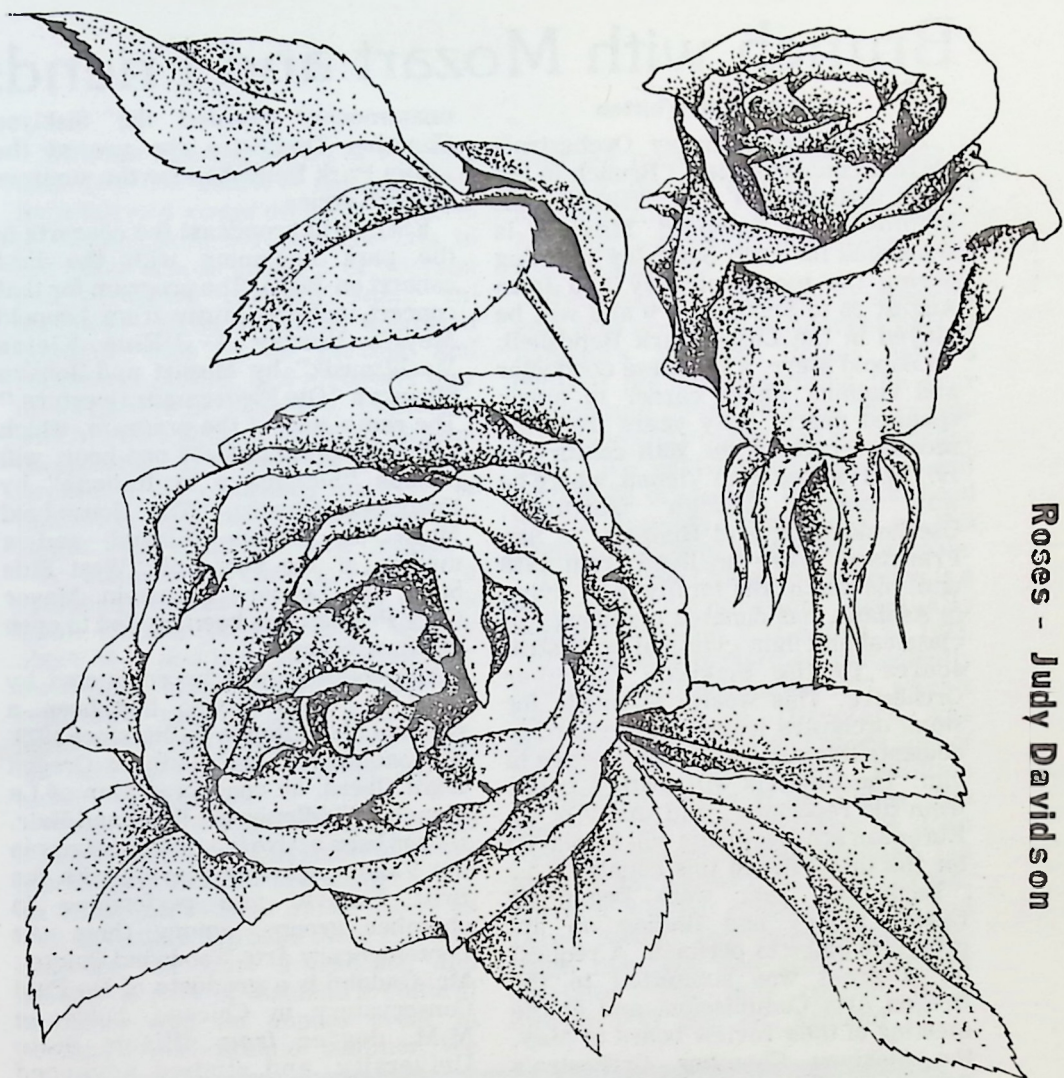
For this writer it is the happy times, last year's New Years Eve broadcast, Marathon 78, the interviews he was enthusiastically gathering for next month's Britt Festival coverage and his elation over the Shakespeare broadcast, that remain in mind. It was in these moments of inspiration and joy that I think his contributions are most clearly focused.

"First Concert" and his other programs will never be quite the same, for Tom was truly unique. And KSOR is, happily, a small enough station that one person's contribution is so closely felt that this station will, also, never again be the same.

Shakespeare went on, on time, as I know Tom would have wanted it to. And "First Concert" and KSOR go on also. It just won't be the same. We all miss him, learned from him and loved him.

Ronald Kramer

Director of Broadcast Activities



Roses - Judy Davidson

KSOR LISTENERS GUILD SPONSORS MEMORIAL FUND

For those listeners and friends who might like to make contributions, the KSOR Listeners Guild is sponsoring the Tom Sheldon Memorial Fund. Donations may be sent to the TOM SHELTON MEMORIAL FUND, KSOR LISTENERS GUILD, SOUTHERN OREGON STATE COLLEGE, ASHLAND, OREGON 97520. The proceeds of the Fund will be used according to the instructions of Tom's family.

Brunch with Mozart and Friends

by Lorraine Whitten

The Siskiyou Chamber Orchestra's current concert series, "Brunch in the Park with Mozart and Friends — A Memorial to Leopold Meyr," is scheduled for each Saturday morning during the month of July and from August 26 to September 9 and will be played in the Lithia Park Bandshell.

Leopold Meyr, a Viennese conductor and violinist whose career in music spanned nearly sixty years from the second decade of the 20th century to 1972 and ranged from Vienna, where he was born, through Germany, Czechoslovakia, and Hungary to San Francisco where he lived from 1958 until his death. His family, now living in Ashland, has donated his library of classical and light classical orchestral scores to the Siskiyou Chamber Orchestra. This wealth of music for small orchestra inspired the Board to dedicate this summer concert series to him. The concerts will feature music from his repertoire, and many of its European arrangements will be played for the first time in this country.

Early this year work began on raising money and finding an appropriate place to perform. A request for a grant was submitted to the Oregon Arts Commission, and at the meeting of their review board in May, the Siskiyou Chamber Orchestra's Board of Directors appeared for "Brunch in the Park with Mozart and Friends." In an unusual action, the Oregon Arts Commission made an exception to their policy of not funding new projects and offered the Siskiyou Chamber Orchestra a challenge grant of \$800.00. Matching funds were raised through private contributions and fund raising continues to assure that the musicians will be paid for all concerts performed. In April, the Ashland Parks and Recreation Commission

unanimously granted the Siskiyou Chamber Orchestra the use of the Lithia Park Bandshell for the summer concert series.

KSOR will broadcast the concerts in the park beginning with the first concert on July 1. The program for that concert includes music from Leopold Meyr's library — "Eine Kleine Nachtmusik" by Mozart and Johann Strauss's "Die Fledermaus Overture." The remainder of the program, which will last approximately one hour, will include "Sinfonia a la Italiana" by Francesco Gnecco, "The Household Muse" by Darius Milhaud, and a medley of the score of "West Side Story" by Leonard Bernstein. Mayor Gary Prickett has been invited to open the first concert.

The concerts will be conducted by Gene V. Gaddini who has been a resident of the Rogue Valley since 1973. As conductor of the Southern Oregon Light Opera, he conducted *Man of La Mancha*, *Fiddler on the Roof*, and *Hair*. He has been active in musical affairs in the Valley including playing with the Britt Festival and performing in chamber groups, among them the Contemporary Arts Woodwind Quintet. Mr. Gaddini is a graduate of De Paul Conservatory in Chicago, holds an M.M. degree from Illinois State University, and studied advanced conducting and composition at Northwestern University. He taught band and orchestra in the Chicago public schools for several years and during that period the groups he conducted won honors in the citywide Band Festivals.

During his years in Chicago he served as assistant director of the all-city high school orchestra and on a number of occasions conducted an orchestra of symphony musicians in the Chicago Park Concerts.

continued on next page

With the summer series of concerts launched, the Board is now planning for a fall and winter series of concerts to include demonstration concerts in the rural school districts of Jackson and Josephine counties, small ensembles — string quartets, woodwind quintets, trios — in nursing and retirement homes, and a concert tour of Oregon and Northern California which will highlight works of Oregon composers. The Siskiyou Chamber Orchestra is composed entirely of musicians who are residents of the Rogue Valley and Southern Oregon.

A chamber orchestra, unlike a symphony orchestra, requires only a small number of players — usually about 22 — and is made up of strings, woodwinds, brass, and percussion. The repertoire ranges from serious to lighthearted and is suited to concerts of an informal nature whether played indoors or outdoors.

"Brunch in the Park with Mozart and Friends" performed on sunny summer mornings in Lithia Park should prove an attraction to local music lovers as well as visitors. We hope these summer concerts will start a tradition and become a part of Ashland's cultural ambience and an annual event in Ashland's celebration of summer. We

hope all music lovers will attend — bring a picnic, bring a friend, and share in the good life in Ashland — listening to beautiful music played in a beautiful setting.

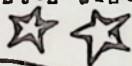
The Siskiyou Chamber Orchestra's goal is to become a permanent part of Ashland's and the Rogue Valley's cultural life by performing the year around and giving resident musicians the opportunity to perform on a regular basis. We envision becoming a self sustaining orchestra, but we do need public support, especially in the beginning, to help us achieve our goals.

The Siskiyou Chamber Orchestra is a nonprofit corporation originally founded by Gene V. Gaddini in 1973. The orchestra performed periodically from 1973 until November, 1977, when a formal Board of Directors was established, with the long range goal of establishing a permanent, full-time chamber orchestra in the Valley. The Board of Directors consists of John Pyle, accountant and businessman, Lia Meyr, First National Bank of Oregon, Lorraine Whitten, State of Oregon, and Loren Basch, and experienced campaign manager and public relations specialist. You may contact them through P.O. Box 794, Ashland.

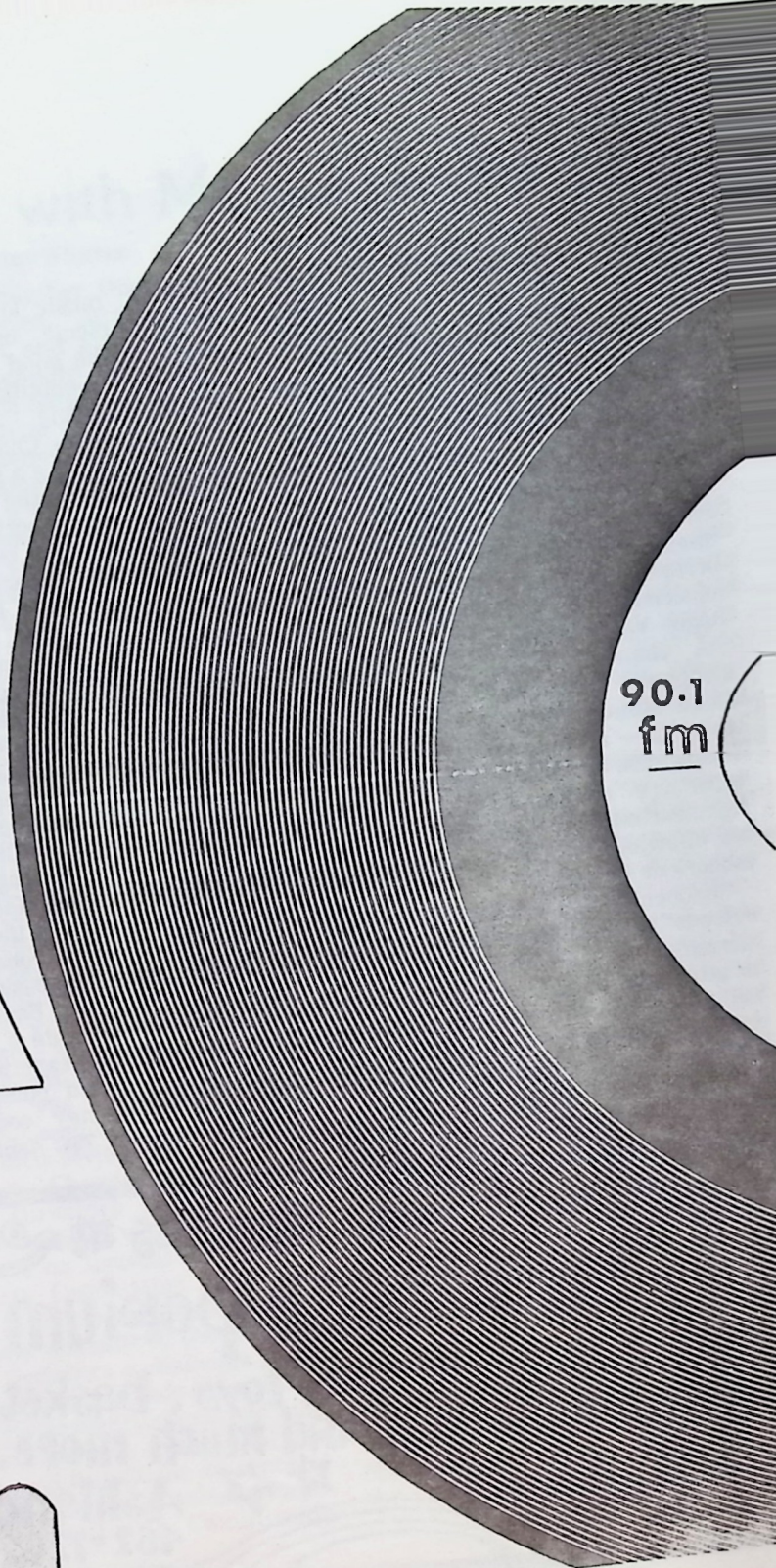
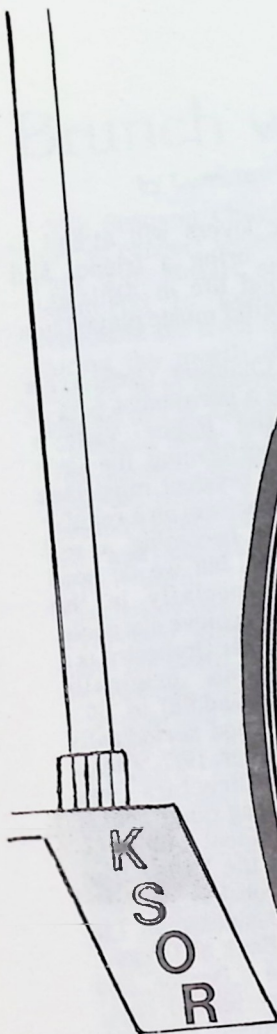
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SUNDAY

8 A.M. ANTE-MERIDAN

9:15 AM ABC NEWS

10 AM — WORDS & MUSIC

Early and baroque music interspersed with poetry and dramatic readings.

11:30 — FOLK FESTIVAL USA

Offering of sound portraits in a live-on-tape format from folk music events and gatherings across the country. Hosted by NPR's Steve Rathe.

1:30 p.m. — BLUEGRASS
HORNBOOK

2:30 p.m. — BBC SCIENCE
MAGAZINE

3 PM — SUNDAY SUPPLEMENT

An in-depth look at various arts: ethnic music, poetry, concert music, folk music, prose, humor, etc.

2 A LEGAL ASSEMBLY. A sound collage from Zen-Dada Productions by Noggon Allkeef with Overdoctor and a host of Cherubim; 1970.

9 The Investigator

16 The Art of Manitas de Plata

23 This Spaceship Earth: A Collage

30 The Poetry of T.S. Eliot

4 PM SISKIYOU MUSIC HALL

1 Quintet in C, Op. 163 (Schubert)

9 Goldberg Variations (Bach)

16 Symphony No. 103 (Haydn)

23 Piano Concerto No. 2 in D minor, Op. 23 (MacDowell)

30 Variations for Orchestra (Schoenberg)

6:30 PM — VOICES IN THE WIND

A weekly omnibus magazine of the arts. Material from NPR stations & free lance producers across the country. Hosted by musician and author Oscar Brand.

7:30 PM — NEW YORK
PHILHARMONIC/ NETHERLANDS
CONCERT HALL

2 Rafael Kubelik, conductor
Beethoven: Missa Solemnis

AMSTERDAM CONCERT-
GEBOUW ORCHESTRA, to
be announced

9:30 PM — JAZZ REVISTED

10 PM JAZZ CONTINUED

10:30 PM JAZZ

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MONDAY

8 A.M. ANTE MERIDAN

9:15 AM ABC NEWS

9:45 a.m. — EUROPEAN
REVIEW

10 AM FIRST CONCERT

3 (JANACEK-1854) "Taras
Bulba" Rhapsody for
Orchestra

10 (ORFF-1895) Play About
the End of Time

17 Concierto de Aranjuez for
Guitar and Orchestra
(Rodrigo)

24 Requiem Mass (Garcia)

31 Piano Quartet No. 2 in A,
Op. 26 (Brahms)

12:15 PM KSOR MIDDAY NEWS:
ABC NEWS, IN THE PUBLIC
INTEREST, AIR QUALITY
REPORT

3 PM GERMAN CONCERT
HOUR

4 PM HALF THE WORLD IS WOMEN

4:30 PM PEOPLE AND IDEAS

5 p.m. — DUTCH JAZZ SCENE

5:30 p.m. — CONSIDER THE
ALTERNATIVES

6 PM KSOR INFORMATION
SERVICE

6:15 PM ABC NEWS

6:19 PM SISKIYOU MUSIC HALL

3 Symphony No. 2 in D major
(Brahms)

10 Piano Quartet in A, Op. 81
(Dvorak)

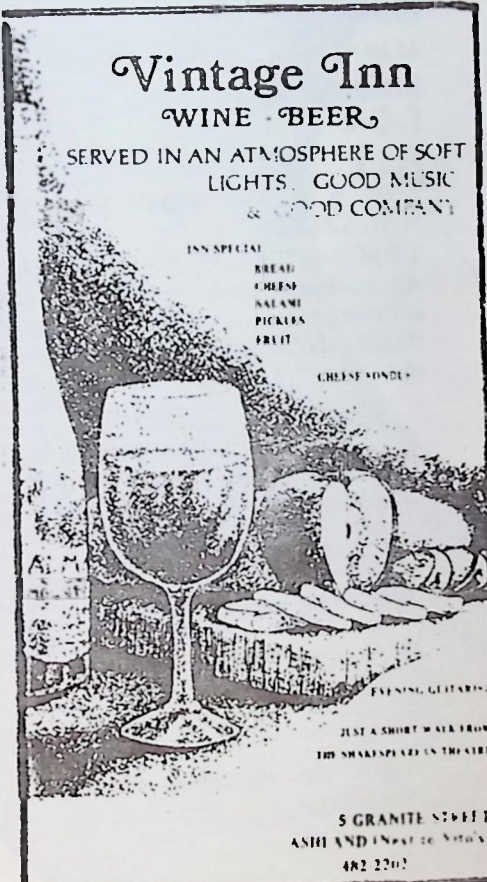
17 String Quartet in B flat, Op.
18, No. 6 (Beethoven)

24 "Makrokosmos" 12 Fan-
tasy Pieces after the Zodiac
for Amplified Piano (Crumb)

31 "Le Bourgeois Gen-
tilhomme" Suite, Op. 60 (R.
Strauss)

9:15 PM TALK STORY

9:45 PM ROCK



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TUESDAY

* 4th of July *

12:30 ASHLAND CITY BAND
CONCERT (LIVE)

1:30 MUSICAL AMERICANA

3:00 OLD TIME FIDDLERS
CONTEST (LIVE)

8 A.M. ANTE MERIDIAN

9:15 AM ABC NEWS

9:45 900 SECONDS

10 AM FIRST CONCERT

4 (Independence Day) The
Fourth of July (Ives); Twelve
Poems of Emily Dickinson
(Copland)

11 Falstaff-Symphonic Study.
Op. 678 (Elgar)

18 Piano Sonata in F, K.533
(Mozart)

25 Symphony No. 3 in D, D.200
(Schubert)

12:15 PM KSOR MIDDAY NEWS:
ABC NEWS, IN THE PUBLIC
INTEREST, AIR QUALITY
REPORT

3 PM — KENT IN CONCERT
Weekly concerts from Kent State
University.

4 PM — OPTIONS

5 p.m. — JAZZ DO' TOWN
live on-tape broadcasts
from the Statler Hilton Hotel
in Buffalo, New York
featuring different jazz artists
every week

4 trumpeter Clark Terry

11 Milt Jackson, a master of
the vibraharp, who gained a
world-wide reputation as co-
leader of the Modern Jazz
Quartet

18 pianist Mary Lou Williams
accompanied by drummer
Roy Haynes and bassist
Ronnie Boykins

25 tenor saxist Zoot Sims
accompanied by pianist
Jimmy Rowles, bassist
George Mraz and drummer
Mousey Alexander.

6:00 P.M. — KSOR IN-
FORMATION SERVICE

6:15 PM ABC NEWS

6:19 PM SISKIYOU MUSIC HALL

4 (Independence Day) Royal
Fireworks Music (Handel)

11 Concerto in D major
(Tchaikovsky)

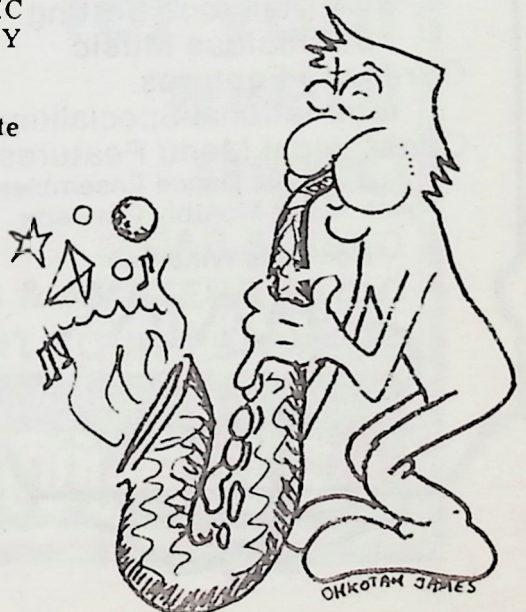
18 Suite of Dances "Sandades
do Brazil (Milhaud)

25 Symphonic Dances (Rach-
maninoff)

9:15 p.m. — BBC SCIENCE
MAGAZINE

9:45 PM ROCK

10:00 PM ROCK PREVIEW
courtesy of SISTER RAY
RECORDS
Medford



WEDNESDAY

8 A.M. ANTE MERIDAN

9:15 AM ABC NEWS

9:45 TRANSATLANTIC PROFILE

10 AM FIRST CONCERT

5 Bagatelles for Piano, Op. 126
(Beethoven)

12 Piano Concerto No. 3
(Rachmaninoff)

19 A Sea Symphony (Symphony No. 1) (Vaughan-Williams)

26 Cello Sonata No. 1 in F, Op. 5 No. 1 (Beethoven)

12:15 PM KSOR MIDDAY NEWS:
ABC NEWS, IN THE PUBLIC
INTEREST, AIR QUALITY
REPORT

3 PM — EARLY MUSIC

4 PM TALK STORY

4:30 SPECIAL OF THE WEEK

CABARET

-Delicious Lunches & Dinners
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To Delicious Music

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-Our Musical Menu Features
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Cocktails-Wine-Beer

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5:30 p.m. — GUITAR NOTEBOOK

5:45 PM BEYOND PERSONAL
LIMITS

6 PM KSOR INFORMATION
SERVICE

6:15 PM ABC NEWS

6:19 SISKIYOU MUSIC HALL

5 "Apollon Musagete" Ballet
(Stravinsky)

12 Flute Quartet in C major
(Mozart)

19 Piano Concerto, Op. 113
(Hiller)

26 Symphony No. 88 in G
(Haydn)

9:15 VINTAGE RADIO

9:45 ROCK

THURSDAY

8 A.M. ANTE-MERIDAN

9:15 AM ABC NEWS

9:45 a.m. — THE WAY WE
LEARN

10 AM DOLBY TONE
(30 seconds)

10 AM FIRST CONCERT

6 Te Deum (Bruckner)

13 Symphony in B flat
(Chausson)

20 Violin Concerto No. 2 in D
minor, Op. 44 (Bruch)

27 (GRANADOS-1867) Valses
Poeticos, Spanish Dance No. 5
and La Maja de Goya for
Guitar

12:15 PM KSOR MIDDAY NEWS:
ABC NEWS, IN THE PUBLIC
INTEREST, AIR QUALITY
REPORT

3 PM BALDWIN WALLACE
CONCERTS

4 PM ACROSS THE ATLANTIC

4:30 MBARI MBAYU

5:30 p.m. — CONCERT SOVIET

6 PM KSOR INFORMATION
SERVICE

6:15 PM ABC NEWS

6:19 SISKIYOU MUSIC HALL

6 Sonata for Piano (Alberto
Ginastera)

13 Trio for Violin, Cello and
Piano (Ravel)

20 "Pli Selon Pli" (Boulez)

27 Piano Sonata No. 6 in A
(Prokofiev)

7:30 PM ASHLAND
BAND CONCERTS, LIVE FROM
LITHIA PARK

9 p.m. EARPLAY

10 PM ROCK

FRIDAY

8 A.M. ANTE-MERIDAN

9:15 AM ABC NEWS

9:45 WOMEN NOW



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10 AM

FIRST CONCERT

7 (MAHLER-1860) Das
Knaben Wunderhorn

14 (BASTILLE DAY) Suite
Symphonique (Ibert)

21 Symphony No. 3 in F, Op. 90
(Brahms)

28 Symphony No. 36 in C K.425
"Linz" (Mozart)

12:15 PM KSOR MIDDAY NEWS:
ABC NEWS, IN THE PUBLIC
INTEREST, AIR QUALITY
REPORT

3:00 PM — KEYBOARD IM-
MORTALS

4:00 PM — FOLK FESTIVAL
U.S.A.
(see Sun. 11:30 AM)

6 PM KSOR INFORMATION
SERVICE

6:15 PM ABC NEWS

6:19 SISKIYOU MUSIC HALL

7 Concerto No. 1 for Cello and
Orchestra (Saint-Saens)

14 Symphony No. 6 in A minor
(Mahler)

21 Concerto for Two Guitars
(Santorsola)

28 "Posthorn" Serenade No. 9
in D, K.320 (Mozart)

8 PM CHICAGO SYMPHONY

7 James Levine, conductor;
ALL-BEETHOVEN PROG-
RAM:
Piano Concerto No. 1 in C, Op.
15.
Piano Concerto No. 2 in B-flat,
Op. 19.
Piano Concerto No. 3 in C
Minor, Op. 37.

14 Daniel Barenboim, con-
ductor.

Jean-Bernard Pommier,
piano.

Lotoslawski: Mi-parti

Bartok: Piano Concerto No. 1

Schumann: Symphony No. 4 in
D Minor, Op. 120

21 Gennady Rozhdestvensky,
conductor.

Viktoria Posentinikova, piano.

All Tchaikovsky program:

Piano Concerto No. 2 in G. Op.
44

Manfred Symphony, Op. 58

28 Sir Georg Solti, conductor.
Christiane Eda-Pierre, Lucia
Popp, & Barbara Hendricks
sopranos.

Jan De Gaetani, mezzo-
soprano.

Helen Watts, contralto.

Kenneth Reigel, tenor.

William Walker, baritone.

Donald Gramm, bass.

Chicago Symphony Chorus
(prepared by its founder and
director, Margaret Hillis).

Glen Elyn Children's Chorus
(prepared by its director,
Doreen Rao).

Mahler: Symphony No. 8 in E-
flat (Symphony of a
Thousand).

10 PM JAZZ ALBUM PREVIEW
courtesy of RARE EARTH.
Ashland

10:40 JAZZ



SATURDAY

8 A.M. ANTEMERIDAN

9:15 AM ABC NEWS

10 AM DOLBY TONE

(30 seconds)

10 a.m. — OFFENBACH

10:30 SISKIYOU CHAMBER ORCHESTRA

11:30 a.m. — KSOR SATURDAY
MORNING OPERA

2:00 OPTIONS

3 PM MUSIC HALL DEBUT

4 PM SISKIYOU MUSIC HALL

1 Piano Concerto No. 2 in F
minor (Chopin)

8 Symphony No. 6 (Prokofiev)

15 Symphony No. 103 (Haydn)

22 Symphony No. 9, Op. 70
(Shostakovich)

29 "Swan Lake" Ballet Suite
(Tchaikovsky)

7 PM EARPLAY

1 SHOW ME THE WAY
HOME, by Kevin Faller. A
poignant play about the
seemingly innocent
alterations which change our
lives: and the realizations that
come, not gradually but at
critical points.

THE REUNION OF OLIVES
AND DAISIES by Larry Reed.
Shared reminiscences at a
twenty-fifth high school
reunion strengthen a
relationship that has taken
different directions.

8 CLEM MAVERICK by R.G.
Vliet. A poetic portrait of a
young Country and Western
singer's meteoric rise to
stardom and his sudden fall in
a death trip.

15 BELLS IN EUROPE by
Peter Leonhard Braun. A
chronicle of recent European
history told through a richly
woven stereophonic fabric of
that continent's bells and
telling poetic narrative.

22 HYENAS by Peter
Leonhard Braun. The listener
travels through the black
African night on a hunt with
the hyena.

29 THE STORE by Mavor
Moore.

SINCERELY BENNY
LESTER by Norman Kline

SQUIRRELS AREN'T LIKE
THAT by Norman Kline

8:00 PM — COOKIE JAR

A porpourri of absurdity and in-
formation.

9 PM LIVE FROM THE VINTAGE
INN

KSOR broadcasts live per-
formances of local artists.

10 PM LITHIA SPRINGS
SPECIAL

A program of folk and con-
temporary music and comedy.

12:00 AM — WEEKEND JAZZ



S M T W			
8	Ante M		
10	WORDS & MUSIC	EUROPEAN REVIEW	900 SECONDS
12	FOLK FESTIVAL U.S.A.	Fi	
2	BLUEGRASS HORNBOOK	Con	
4	BBC SCIENCE MAG		
6	SUNDAY SUPPLEMENT	GERMAN CONCERT HOUR	KENT IN CONCERT
8	SISKIYOU	WOMEN	TALK
10	MUSIC	PEOPLE & IDEAS	SPE OF WI
12	HALL	DUTCH JAZZ SCENE	GUITAR NO
		CONSIDER THE ALTERNATIVES	BEYOND PER
		KSOR	
	VOICES IN THE WIND	Siskiyou Music Hall	
	NETHERLANDS CONCERT HALL		
	JAZZ REVISITED	TALK STORY	BBC SCIENCE MAG
	JAZZ CONT.	VINTAG	
	WEEK END JAZZ	FM Ro	

				W	T	F	S	8	
Meridian									
C PROFILE				THE WAY WE LEARN		WOMEN NOW		10	
st									
AY				NEWS		OFFENBACH		12	
cert									
MUSIC		BALDWIN WALLACE		KEYBOARD IMMORTALS		MUSIC HALL DEBUT		4	
TORY		ACROSS THE ATLANTIC		FOLK FESTIVAL U.S.A.		SISKIYOU MUSIC HALL		6	
AL HIE CK		MBARI-MBAYU						8	
BOOK NIAL LIMITS		CONCERT SOVIET						10	
A TION				SERVICE		EARPLAY		12	
				ASHLAND BAND CONCERTS. LIVE FROM LITHIA PARK		COOKIE JAR		10	
				CHICAGO SYMPHONY		LIVE FROM THE VINTAGE INN		12	
RADIO				WEEK END JAZZ		LITHIA SPRINGS SPECIAL		10	
ck									
								WEEK END JAZZ	12

Arguing with 'Naivete'

by Todd Barton

"Those who do not undertake to write with knowledge are but beasts." This is a fair paraphrase of some sage counsel from the Middle Ages. Words and their attendant thought are volatile creatures and by their very nature demand to be approached with respect and are not to be bandied about by back seat drivers.

In last month's KSOR Guide Elaine Witteveen waxed errant with some knavish remarks and uninformed observations about things present and future at the Oregon Shakespearean Festival, in her article "Arguing with Success." In the concluding paragraph of that thought paper, presumably the clincher to her argument, she suggested that the audience-Festival relationship might be enhanced by "talk back sessions with members of the cast" after the performance. A good idea, but it should be mentioned that post-show discussions with the cast, technicians and directors have been an integral part of the Festival ambience for the past four or five years. By necessity these convocations happen mainly during the Spring Season since the actors et al have a somewhat more relaxed schedule than they do in the summer when they may finish a matinee performance at 4:30 or 5:00 p.m. then have to get make-up off, change, wash, eat a quick meal, and return by 6:30 or 7:00 p.m. to get into costume and makeup for an evening performance. During this time the technical crew must strike the present set from the Bowmer Stage, store it and put in a new set for the evening performance, completely wired for sound and lights.

This type of summer situation is not ideal for demanding post-show discussion time from these artists, however, to balance this the actors, techn crew, costume crew, musicians, dancers, et al, lead backstage tours

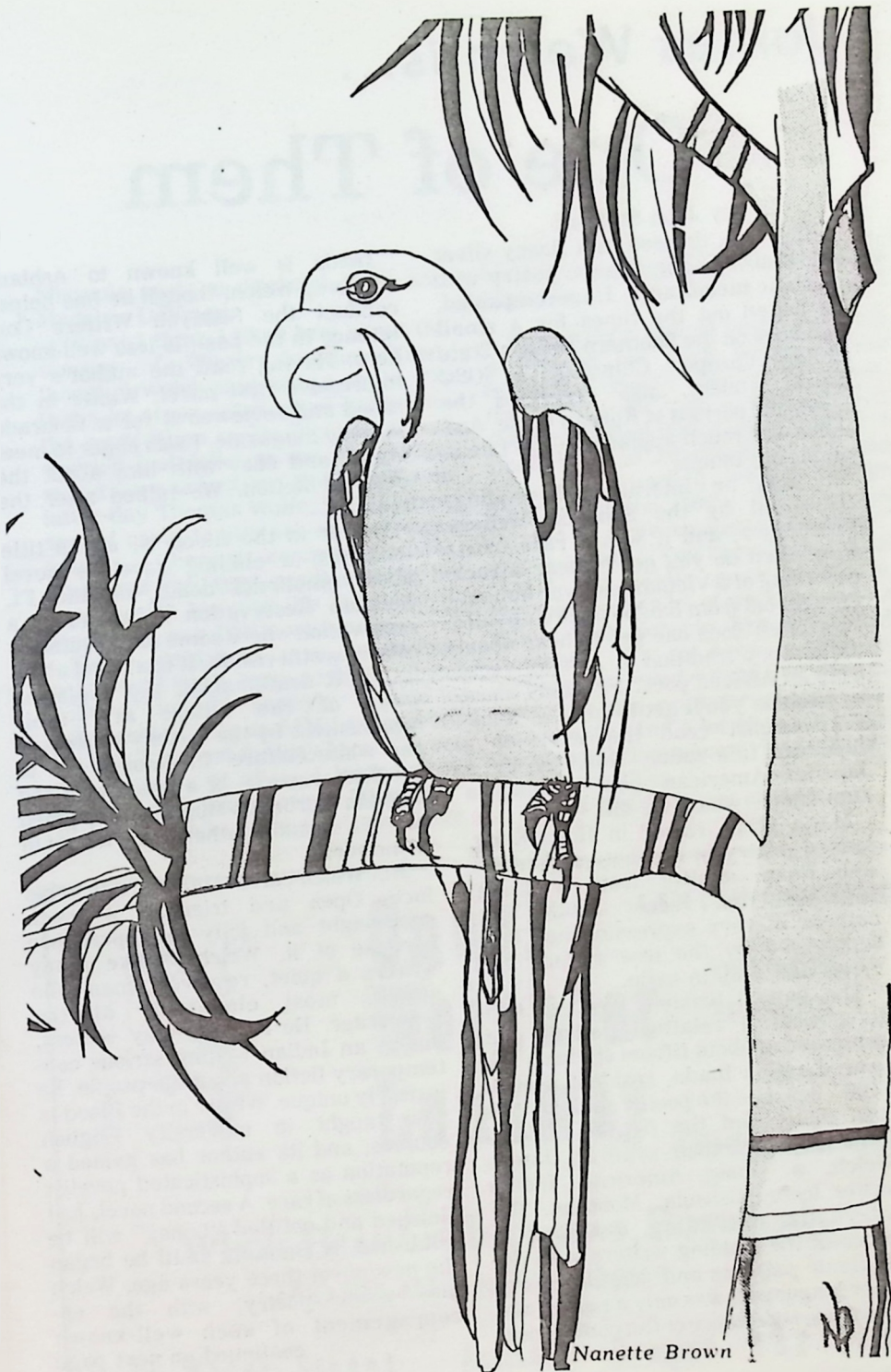
during the morning hours and freely give of their time in the Tuesday and Thursday Park Talk Series which are open to the public, not to mention their benefit performances for such organization as the Ashland Film Society and the KSOR Marathon. Needless to say, Ms. Witteveen's concluding remarks seem a bit misleading and uninformed.

Another, equally prominent error was our critic's call to abolish the Souvenir Program, stating that the "playgoer must purchase (it) in addition to his ticket if he wants the 'inside' story." As a corrective to this she urges the printing of a free playbill for each show which includes information on the playwright, actors, and a history and synopsis of the play. Such information is already available in the Study Guides, handsomely produced and extremely well written by Hillary Tate. These may be purchased from the Box Office or Tudor Guild for fifty cents. This guide coupled with the present free playbill is an immediate alternative for those who do not wish to purchase the Souvenir Program.

Ms. Witteveen also suggests the institution of a discount coupon to be redeemed on any play of the holders choice. This idea is precluded by the fact that more than fifteen percent of all the summer plays were sold out prior to general sales making an "anytime" policy impossible.

The remainder of her remarks are equally naive, particularly the suggestion to hire more equity artists, a complex decision involving all facets of the Festival and not to be suggested casually.

.. Todd Barton is an ex-director of music for the Shakespearean Festival and is teaching a summer program in Renaissance music at SOSO. Elaine Witteveen is a Jacksonville artist and member of the Oregon Arts Commission.



James Welch is...

One of Them

by John Stafford

Chin Lee, dressed in a flashy silver suit and tie, sang Korean poetry with operatic melodrama. Unaccompanied, he belted out the tunes for a small audience on the Southern Oregon State College Campus. Chin Lee, a SOSC music student, also described the historical periods of Korean verse. And there was much applause; Chin Lee is assuredly unique.

It was an international reading, sponsored by the Siskiyou Writers Conference, and it was a rare treat. How often do you get to hear a rock recording of a Vietnamese war lament, brought out from Saigon before its fall? How often does one get to hear about the oratory tradition in African verse from an African poet? Probably about as often as you'll get to hear a Black-foot novelist read the work of a Japanese tale teller, followed by a Japanese-American poet singing a Zuni chant, which we did.

Maria Chan, raised in Hong Kong, recited poetry in her native Chinese: Anh Phan, student from Vietnam, explained that recent South Vietnamese literary expression has been suppressed by the new regime and exists now only in exile.

The annual Siskiyou Writers Conference is a relatively small one, composed of about fifteen students this year. Lawson Inada, resident poet at SOSC, coached the poetry students this past June, and the fiction students were helped in their craft by James Welch, a young American Indian writer from Missoula, Montana. The international reading, designed to acquaint the budding writers with the rhythmic patterns and verse forms of other languages, was only a part of the two-week experience of the conference.

Inada is well known to Ashland readers; Welch, though he has helped conduct the Siskiyou Writers Conference in the past, is less well-known here. Having read the author's very impressive first novel, *Winter in the Blood* and reviewed it for a Colorado literary magazine, I was eager to meet Welch and chat with him about the craft of fiction. We talked after the reading.

Winter in the Blood is, as its title indicates, a chilling novel, a novel about emotional death, on the Ft. Belknap Reservation in Montana, a reservation where some of the author's relatives still reside. It is a novel about loss and death, about the vanishing ways of the elders and their replacement by the kitschy aspects of pop white culture. Its images are of needless waste — of a neighbor's dog killed in a drunken stupor, of deadened sex, of a drunken father found frozen in a snowdrift.

Jim Welch carried little of this in his face. Open and friendly, a touch overweight and jolly in appearance because of it, Welch is like many writers a quiet, reserved man who speaks most eloquently at the typewriter. He is like many writers, but as an Indian writing serious contemporary fiction about his people, he is nearly unique. *Winter in the Blood* is now taught in university English courses, and its author has gained a reputation as a sophisticated novelist regardless of race. A second novel, just finished and entitled "Loney" will be published by Bantam; until he began the new novel three years ago, Welch also wrote poetry, with the encouragement of such well-known

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Missoula poets as Richard Hugo and Madelyn DeFries.

"What I think I liked best about the success of *Winter in the Blood*, though," Welch said with a smile, "is that a lot of non-intellectual Indians on the reservation really liked it. I was worried that folks on the reservation would see it as hostile." But Welch is no latter-day Thomas Wolfe, and the new second novel is also set on the reservation — where its central character finds that the most positive thing he can do with his own life is to end it creatively in a battle with police.

Welch claims to have no serious politics. "I don't know anything about politics," he told me shyly. "I used to get pressure to be an AIM-type person, but that's just not the way I am. I'm not a spokesman at all — I lead a very middle-class existence in Missoula." Welch is able to write full-time, while

his wife teaches at the University of Montana.

Though not a radical militant, Welch is keeping his work rooted in the bedrock of Indian life that he knows. His next novel, now in the planning stages, will deal with his ancestors — a small band of Blackfeet on the run from the invading whites in the Montana of the 1860's. "I've always wanted to write an historical novel," Welch added. "You know," he mused "AIM has really gone incognito, they're getting a lot of work done in the cities, with schools like the Black Panthers. It's so easy to get de-radicalized — and maybe that's for the best, you can work for change from underneath. And a lot of young people have been bringing new visions back to the reservations."

James Welch is one of them.



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31 Water Street Ashland Oregon 482-1662

Family Fiction

The Edelweiss

by Laurel Hancock

There was once a small village at the base of the Swiss Alps named Collin Vert. The name translated from the French means "green foothills" and it described the town well since, even during the winter months, snow rarely covered the ground, although the surrounding mountains remained white all year long.

The inhabitants were farmers and shepherds of both French and German descent, the majority French, which was the language spoken. Their cottages were scattered lazily on the grassy slopes, each a good distance from the other, though close enough to avoid a feeling of isolation, which most of the inhabitants detested. Often one could hear them calling out in the midst of their morning work, and their voices would echo and bounce against the valley walls as they chattered incomprehensibly for company.

Of the shepherds and farmers, the farmers tended to be the richer segment of the population, owning the larger cottages and all of the fields. But a strange phenomenon had developed in Collin Vert. The two distinct classes of people and the two separate nationalities mingled without prejudice, without hierarchy, and without resentment, or nearly so. This condition existed for probably one reason and one alone; the inhabitants disliked and were never able to accept the necessity of work.

They performed their chores quickly and with distaste, believing their leisure time to be the only truly important segment of the day. When the work was done, usually quite early, often by mid-afternoon, both shepherd and farmer would happily make their way down the well worn paths to the

town-proper. There, they could gossip and socialize, their favorite occupation. The addition of a tall mug of stout to the company was all most of the inhabitants imagined of heaven. And, when all was said and done, both shepherd and farmer of French or German descent could drink as much and as well as the other, and tell stories of equal merit. So what, after all, was the point of making distinctions? Or so they concluded by early evening.

Besides being a gregarious people, they also inclined to be romantic. The favored topic of conversation was whether so-and-so was sweet on so-and-so and if an engagement or marriage was in order. They loved social gatherings of any sort but would readily admit a preference for weddings. In Collin Vert, they were huge affairs, usually performed in the center of town, and the father of the bride always supplied as much food and drink as he could afford, often more. As a consequence, the youth of the village spent most of their time flirting and gossiping, always keeping an eye out for prospective sweethearts. Engagements were secret liaisons, though rarely secret, and were treated as a sort of game. Pledges, promises and vows were fervently made and unmade. Broken hearts were frequent. Intrigue was as much a requirement for a love affair as love itself.

Claudine was, at one time, the most beautiful young woman in Collin Vert and Gillet the most handsome young man. Everyone expected the two to become engaged and they, themselves, were no exception. Claudine's family were farmers, however, and owned a huge white house and a good size farm, while Gillet's family's herd of sheep

continued on next page



Mary O'Leary

was small and scrawny, their house a shack. Although no one in the town considered the distinction, Claudine did. When Gillet declared his love for her, she told him, "Since no one expects you to match my father's wealth or fly me away on a coach with six white horses or fight a war for me," unlike the rest of the town, her favorite occupation was reading French romances, "I think it only fair that you promise me something more than just to die for me, as seems to be the popular thing these days."

"What would you have me do, Claudine? I'll cut off my arms if you leave me but then how could I try to get you back?"

The syntax of his witty phrase, being far more complex than her accustomed

reading, confused the young Claudine. She scratched her head for a moment and then said, "It must be something heroic. I'll think of something."

As Gillet walked through Claudine's father's large field of wheat towards his own dingy cabin, he wondered what he had got into. "She is beautiful. But there are other beautiful maidens in Collin Vert," he thought, then glanced around him; after nearly a mile, he had not reached the farm's periphery. "None so wealthy, though. I might as well wait to see what she comes up with."

Claudine went to her room and, staring hard at the romance she had been reading, wondered what sacrifice she could demand of her lover. She

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remembered reading about a prince who endeavored to climb the highest mountain in the world to bring back to his princess a rare flower, the edelweiss. The idea sounded perfect, and she was sure the town would never stop talking about it. In the story, the prince had fallen into a deep cavern to his death and the princess had spent the rest of her life in a nunnery. But it was only a story and, anyway, a little while in a nunnery couldn't be nearly as bad as it sounded.

The next day she told Gillet in her bird-like voice what she expected him to do for her love. "Gillet, you must climb the highest mountain you can find and bring me back the rare edelweiss. Only then will I be sure of your love for me. In return, I promise that if you freeze to death or fall from great heights, breaking all your bones, I will pine away for a good while."

"Where did you get that idea?" he cried, shuddering, his limbs creaking at the very thought.

"That's not what you're suppose to say," she told him angrily. "You're ruining everything." She paused and added airily, "It is that I would have you do to prove your love."

Gillet left Claudine's comfortable home completely bewildered. He sat on a rock and weighed what she had said. "Mountain climbing has never been one of my good points," he thought. "Is it really worth it to risk my life for the fair Claudine?" The huge white house still loomed within sight, and he gazed at it dreamily. Visions of silk shirts, peaches and the smell of imported coffee took him by storm. "Might as well give it a try," he decided. "What have I got to lose."

Gillet packed all the provisions he could carry and set out that very day for the top of, not the highest mountain he could see, but the one which looked

the easiest to climb. "Could a few thousand feet possibly make a difference?" he asked himself.

The rolling hills were pleasant and, since the slope was negligible, Gillet enjoyed himself as he strolled along. He watched the tall grass and the wildflowers bend in the breeze and every hundred yards or so would turn around to view the narrow path that he, himself, had worn across the grassy slope. Collin Vert snuggled in the nape of the opposite hill, and Gillet wondered why, in all his years, he had never taken the time to wander this far, if only to enjoy the view.

Within a few hours the hill became steeper and Gillet's pace slowed. The higher he climbed, the lower his spirits dove. Morbid thoughts entered his mind. "What if I freeze to death," he thought, although it was summertime, the weather pleasant, and the snow line still a good distance away. "Freak snowstorms have been known to occur. I could starve. Wild animals! Snakes! Not to mention the broken bones Claudine referred to so indelicately."

He encountered rocky vertical slopes which slowed his pace to nearly a standstill. He attempted to anchor his feet and pull himself up, but many of the rocks were unstable. His hands bled a little. His feet trembled with exhaustion. Gillet had been walking for hours. Fearing his limbs might collapse, he sat on the narrow ledge where he stood, next to a delicate pink flower that poked its small face out of a crevice between two rocks. It then occurred to him that he had no idea what an edelweiss looked like.

He despaired for a moment, but the narrow ledge would now allow anything but Gillet's full concentration to maintain his balance. He held his precarious stance and, looking at the flower, thought to himself, "If I don't



know what an edelweiss looks like, certainly neither does Claudine, or anyone else in the village for that matter." Very slowly and carefully, he moved his hand from where it balanced his position, shifted his weight to compensate, and plucked the flower out of the crevice where it was rooted. He slipped it into his pocket and climbed cautiously off the ledge.

Aware that Claudine expected the search to take him at least a few days, if not a few weeks, Gillet didn't return right away with the supposed edelweiss. Instead, he found a peaceful spot near a stream, set up camp and spent the week exploring the foothills above Collin Vert. He carried the pink flower with him wherever he went so it would appear sufficiently bent and ragged when he gave it to Claudine, as if he had, indeed, carried it down from the highest peak through mortal peril, as would be expected. When an unseasonable chill began to blow, causing his homey camp to be less than comfortable, he decided enough time had passed for him to return.

Gillet spent the descent to the town trying to muster the most haggard expression and portage he could. When he neared Claudine's door, he smeared dirt on his face and, arriving there, dragged his left foot and contorted his features into a painful and exhausted visage. She ran to meet him.

"My darling!" she exclaimed. "My poor darling. Thank God you're alive!"

"Yes," he replied, in the tone of a nearly broken man. "But here is the rare edelweiss which I have risked my life gladly to prove my love for you, with the hopes of having your hand in marriage." He laid the flower in her outstretched hand.

She looked at the withered thing, silent for a few moments, tearful, awed. "It's beautiful," she said, and then wept.

The next day, the entire village of Collin Vert was talking about the engagement of Claudine and Gillet, the huge feast planned for the wedding and the fact that her father planned to supply all the stout and ale the town could drink. Second only to the news of the festivities were the details of the dangerous journey Gillet had undertaken to procure Claudine's hand by bringing back the edelweiss. She had mounted it on a piece of black velvet, and showed it to the townsfolk, not allowing anyone to handle the delicate thing. They all agreed it was a rare and beautiful specimen.

A few malicious gossips of German descent claimed the edelweiss was by definition a "noble white" flower. No one listened to them. A bilingual hertiage did not give the right to pick and criticize, the majority said. The German voices were drowned by the louder French. An edelweiss, they calimed, was a pink flower in this case, and that was that.

7 Haiku

by Giuseppe deFranco



Trees wave in wind
lush
hills spiral toward shasta
deciding paces

on alabaster paths
pantheon designs of dreams
warmfire whisper on

winter solitude
melts shawled mts. amused
with youth renewal.



from just dawn to dusk
how things can change.

Ducks break pond patterns
with a fast glide slowed yet still
western adventured



last lights ridgetop cap
the coolness to the shadesnows
stopped melting to turn



head underwing against
nightwind new moon darkness stars
is onto colorful



scents like broken sky
bend with winds' candles promise
untouched gentleness.



Arts Calendar

JULY

Oregon Shakespearren Festival, Ashland. Eight plays in rotation in 3 theatres through Spet. 24. 482-4331

Also, Actors, Directors, Technicians, etc. discuss the plays and answer questions, every Tuesday and Thursday at 12:15 p.m. in Lithia Park by the Duck Pond.

Wed-Sat Jazmin's presents the Mel Brown Trio, all month.

tru 20th Tom Askman: Air Brush Paintings Visual Arts Resources Traveling Exhibit. Rogue Gallery, 8th & Bartlett, Medford.

1 Ashland Saturday Crafts Fair. Quality handmade items at reasonable prices. All Day, downtown, Second & East Main.

Jam Session: Bluegrass & Old-time music; 1 p.m., Cripple Creek Music, 237 E. Pine, Central Point.



2 Ashland Heritage Sunday, sponsored by the Ashland Heritage Committee
Walking Tours, with narrators:

Lithia Park Tours, leaving hourly from the Park entrance, beginning at 10 a.m.; the last tour will leave at 2 p.m.

Plaza-North Main Tours, leaving the Plaza Island at 11 a.m., noon, & 1 p.m.

Ashland Cemetery Tours, meet at the Cemetery entrance at 2 p.m. & 3 p.m.

Open Houses will be given of three restored historic homes: the Ragland home at Gresham, the Shivers home at 269 "B", and the Locke home at 1251 East Main.

Narrated tours will run from 11 a.m. until 2 p.m.

A Southern Pacific Railroad Park Gathering (on Ashland's "A" Street) will include informal visiting with Ashland residents, who will share their memories. Also: a picture display by V. Barnthouse, a Wagon theatre play, "Lithia Water", and a cider booth. Everyone is encouraged to bring sack lunches. This event will be from 11 a.m. to 5 p.m.

Other events at the Ashland Women's Civic Club House:

at 1 p.m. a movie showing Ashland in the 1940's, narrated by John Gray at noon.

2 & 3 p.m., a slide-tape presentation: interviews with Fred Engle, Frank Davis and others about turn-of-the-century Ashland.

All activities are free of charge.

3-14 Bob Bosworth Exhibit, Stevenson Union Art Gallery, SOSC. Mon-Fri 8-5 p.m. Reception July 13, 5-8 p.m.

4 Ashland Fourth of July Parade and Festivities, 10 a.m.

Central Point Celebration, parade at 10 a.m.

Ashland Film Society, old cartoons, early afternoon in the Park.

5 SOSC Summer Lecture Series: Donald Campbell "The View from the Chinese Mainland", noon, Dining A.

6 "Wait Until Dark," Audrey Hepburn, Alan Arkin, Efrem Zimbalist, Jr., Richard Crenna. SOSC Summer Film series, noon, Stevenson Union 215 ABC.

7 Ashland Folk Dancers host dancing at 59 Winburn Way. Beginner's sessions start at 7:30 p.m. Everyone Welcome.

8 Ashland Saturday Crafts Fair. Quality handmade items at reasonable prices. All day. Downtown, Second & East Main.

Jam Session: Bluegrass & Old-time music; 1 p.m., Cripple Creek Music, 237 E. Pine, Central Point.

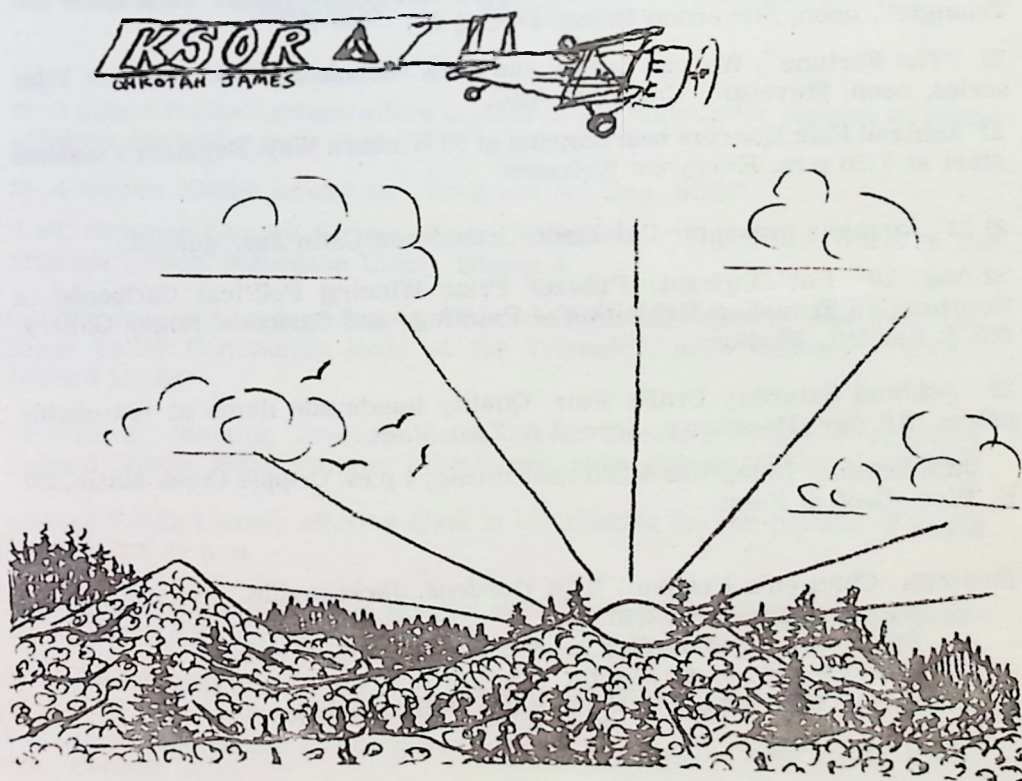
8,9th Roseburg Arts Festival, sponsored by the Roseburg Art Association. Riverside Park, Roseburg.

9,10,11 SOSC Theatre Arts Department presents: Ten Nights in a Barroom, Family Entertainment! An adaptation of Wm. Pratt's classic melodrama based on the novel by T.S. Arthur. A benefit for Alpha Psi Omega (the national dramatic fraternity) Scholarship fund. - 8 p.m., Mulkey Auditorium, SOSC

10 starting July 10, the Ashland Public Library presents an outdoor awareness group for children, "Explore the World of Bigfoot". 2 sessions, limited. For more information call the Library.

10-14 SOSC, Chamber Music Seminar, Music Building.

12 SOSC Summer Lecture Series: Anatole Mazour "Russia and the World", noon, Stevenson Union, Dining A



13 "Chitty Chitty Bang Bang" starring Dick Van Dyke and Sally Ann Howes. SOSC Summer Film Series, noon, Stevenson Union 315 ABC.

13,14,22,27,28 SOSC Theatre Arts Department presents: Dames at Sea: a warm-hearted, fun-loving, award winning musical based on the campy nostalgia fo the 1930's Hollywood musicals. Dinner-Theatre production. Dinner served at 6:30 p.m. and the show begins at 8 p.m.

14 The Southern Oregon Folklore Society presents: Ed Trickett, hammered dulcimer player from New England. 8 p.m., Enid Rankin Senior Citizens Center, 510 E. Main, Medford

Ashland Folk Dancers host dancing at 59 Winburn Way. Beginner's sessions start at 7:30 p.m. Everyone Welcome.

15 Ashland Saturday Crafts Fair. Quality handmade items at reasonable prices. All day. Downtown, Second & East Main.

Jam Session: Bluegrass & Old-time music; 1 p.m., Cripple Creek Music, 237 E. Pine, Central Point.

15,20,21,29 SOSC Theatre Arts Department presents: The Fantasticks: book and lyrics by Tom Jones and the music by Harvey Schmidt, a musical story of young love, parents, the state of the world and human nature...Dinner-Theatre production. Dinner served at 6:30 p.m. and the show begins at 8 p.m.

17-28 Emilio Caballero Exhibit, Stevenson Union Art Gallery, SOSC. Mon-Fri 8-5 p.m. Reception July 19, 5-8 p.m.

19 SOSC Summer Lecture Series: Mose Harvy "A Global View of the Triangle", noon, Stevenson Union, Dining A

20 "The Fortune", Warren Beatty and Jack Nicholson. SOSC Summer Film series, noon, Stevenson Union 215 ABC.

21 Ashland Folk Dancers host dancing at 59 Winburn Way. Beginner's sessions start at 7:30 p.m. Everyone Welcome.

21,22 Jazmin's presents: Cal Tjader, renowned Latin Jazz quintet.

22-Aug. 20 Pat Oliphant: Pulitzer Prize Winning Political Cartoonist...a Smithsonian Traveling Exhibition of Paintings and Cartoons. Rogue Gallery, 8th & Bartlett, Medford.

22 Ashland Saturday Crafts Fair. Quality handmade items at reasonable prices. All day. Downtown, Second & East Main.

Jam Session: Bluegrass & Old-time music; 1 p.m. Cripple Creek Music, 237 E. Pine, Central Point.

23rd-25th Children's Festival, Britt Gardens, Jacksonville.

Sun. - 5:30 p.m. to 8:30 p.m.

Mon. - 9 a.m. to 12:30 p.m. & 5:30 p.m. to 8:30 p.m.

Tue. - 9 a.m. to 12:30 p.m.

arts & crafts, puppet show, plays, folk dancing...

23 Summer Music Festival, presented by the Oregon Shakespearean Festival in cooperation with the University of Oregon. 8:45 p.m. Shakespeare inspired music, under the direction of Helmuth Rilling.

Ashland Film Society presents: "Flying Down to Rio", starring Ginger Rogers and Fred Astaire. This marks the beginning of their summer series of light American films.

24 Poetry reading, Redford Lounge, SOSC Stevenson Union, noon



25 Ashland Public Library offers a class in toy making for parents of young children, 10-11:30 a.m.

26 4-Arrows Native American - Program All Day, SOSC

SOSC Summer Lecture Series: Mark C. Kennedy "The Third World & the Triangle", noon, Stevenson Union, Dining A

27 SOSC Summer Lecture Series: Florence Schneider & Betty Harbert "Our Rogue Valley Community looks at the Triangle", noon, Stevenson Union, Redford Lounge.

"Marooned" Starring Gregory Leck, David Janssen, James Franciscus, Richard Crenna. SOSC Summer Film Series, noon, Stevenson Union 315 ABC.

Ashland Public Library offers a class in toy making for the parents of young children, 7-8:30 p.m.

28 Ashland Folk Dancers host dancing at 59 Winburn Way. Beginner's sessions start at 7:30 p.m. Everyone Welcome.

29 Ashland Saturday Crafts Fair. Quality handmade items at reasonable prices. All day. Downtown, Second & East Main.
Jam Session: Bluegrass & Old-time music; 1 p.m. Cripple Creek Music, 237 E. Pine, Central Point.

Galleries

ALABASTER EGG: 175 E. California St., Jacksonville. 10 a.m. to 5 p.m. Tuesday - Saturday, noon to 5 p.m. Sunday.

CASA DEL SOL: 82 N. Main, Ashland. 11 a.m. to 5 p.m. Tuesday - Saturday.

CASCADE WILDLIFE GALLERY: In Orchard Lane, 40 N. Main, Ashland. 11 a.m. to 6 p.m. Monday - Saturday.

CRATER ROCK MUSEUM: 2002 Scenic Ave., Central Point. 11 a.m. to 7 p.m. daily.

FRAME HOUSE & GALLERY: 1960 W. Main, Medford. 9:30 a.m. to 5 p.m. Monday - Friday, 9:30 a.m. to 3:30 p.m. Saturday.

GALLERY ONE: 232 S.W. Sixth St., Grants Pass. (above Kauffman's Men's Store) noon to 5 p.m. Tuesday - Saturday.

GRAPEVINE GALLERY - WITTEVEEN STUDIO: 305 N. Oregon St., Jacksonville. Noon to 5 p.m. Tuesday - Saturday.

HEN HOUSE GALLERY: 160 E. California St., Jacksonville. 10 a.m. to 5 p.m. Tuesday - Sunday.

HIGHER GROUND STUDIO: 175 W. California St., Jacksonville. 11 a.m. to 5 p.m. daily, noon to 4 p.m. Sunday.

JACKSONVILLE MUSEUM: N. 5th St., Jacksonville. 9 a.m. to 5 p.m. daily, noon to 5 p.m. Sunday.

MAINSTREET DESIGN: 411 E. Main St., Medford. 12:30 to 5:30 p.m. Wednesday - Saturday.

MEDFORD CITY HALL: 8th & Oakdale, Medford. School art exhibits on the 1st floor.

OLD OREGON HISTORICAL MUSEUM: Sardine Creek Rd., Gold Hill. 9 a.m. to 5 p.m. daily. Admission charge.

SOUTHERN OREGON POTTERY & SUPPLY: 1300½ E. Barnett Rd., Medford. 10 a.m. to 5:30 p.m. Tuesday-Saturday.

OREGON COLLEGE OF ART: 30 S. First St., Ashland. Gallery: 8 a.m. to 4 p.m. weekdays. On-going exhibits of student work.

OREGON TRADER: 135 W. California St., Jacksonville. 10 a.m. to 5:30 p.m. Monday - Saturday, 1 p.m. to 5:30 p.m. Sunday.

PAULSEN HOUSE: 1 W. 6th St., Medford. 9:30 a.m. to 5:30 p.m. Monday - Saturday.

PIJON SOUTH: 225 W. Main St., Medford. 11:30 a.m. to 5:30 p.m. Tuesday - Saturday.

PIONEER VILLAGE: N. 5th St., Jacksonville. 9 a.m. to 8 p.m. daily. Admission charge.

ROGUE'S BOUNTY: 21377 Oregon 62, Shady Cove. 9 a.m. to 5:30 p.m. daily.

ROGUE GALLERY: 40 S. Bartlett, Medford. 10 a.m. to 5 p.m. Monday - Saturday.

SHARON WESNER STUDIO-GALLERY: 160 E. California St., Jacksonville. 10 a.m. to 4 p.m. daily, noon - 4 p.m. Sunday.

SOUTHERN OREGON STATE COLLEGE: Ashland. Art exhibit on the 3rd floor of the Stevenson Union Building.

SOUTHERN OREGON SOCIETY OF ARTISTS: Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries: Crater National Bank, Medford; Stanley's Restaurant; The Oregon Bank, Medford Shopping Center.

The Society meets every 4th Wednesday at the Medford City Hall, 7:30 p.m. Open to the public.

VILLAGE GALLERY: 130 W. California St., Jacksonville. 10:30 a.m. to 4 p.m. Tuesday - Saturday, noon to 4 p.m. Sunday.

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JAZZ CONTINUED

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